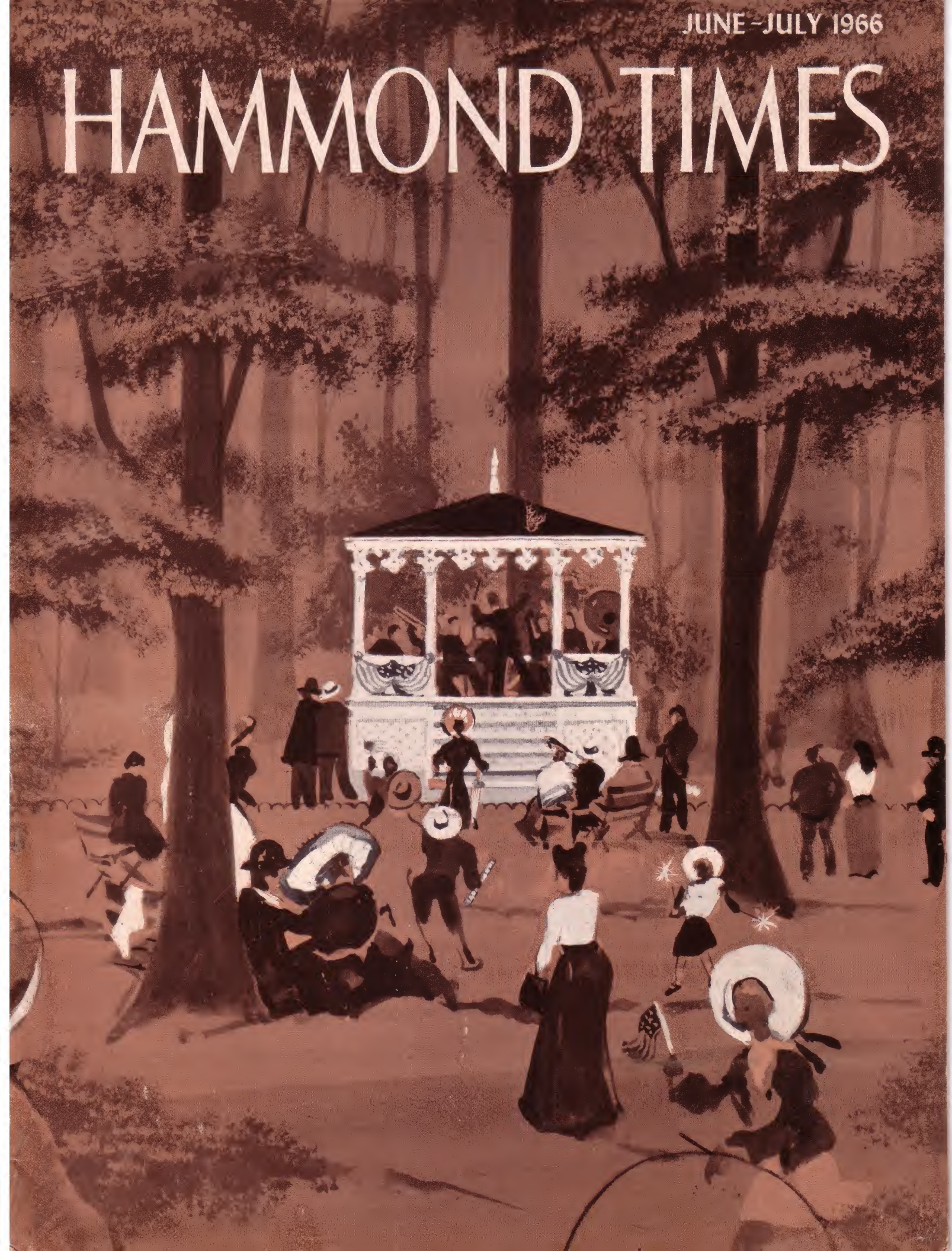


JUNE-JULY 1966

HAMMOND TIMES



HOW MUCH

When someone who isn't a professional plays the organ like someone who is, the usual reaction is a subconscious comparison between yourself and that person. You know you could play equally well if you only had his "talent." But don't blame nature for your lack of talent if you haven't made an effort to discover how much talent you actually have.

The late Dr. Carl Seashore of the University of Iowa developed a method of measuring talent. Among his interesting experiments involving the use of phonograph recordings were tests designed to calibrate an individual's aptitude for rhythm, tone, pitch and other things talented people are supposed to possess. Dr. Seashore's many books on musical psychology are widely accepted. My research failed to find any mention of his own ability as a musician even though like thousands of Hammond Organ owners he had "studied music" in his youth. However, he did invent an audiometer, a tonoscope, and a spark-chronoscope as well as a serial action apparatus and a chronograph, all designed to measure a person's playing ability.

Still you cannot measure talent when it is dormant and does not appear to exist. Although these machines *can* measure how much you know already, it is doubtful if they could hazard even a wild guess as to how well you could *learn* to play, say, "Alley Cat."

It would hardly be disrespectful to science to remind you that thousands of musicians learned to play quite well long before the above named instruments were invented. It is pointless to feel that you lack talent because you have not been told by a machine that you are the embryo of a musical genius, that if you'd only apply yourself you could become one of today's top stars, drive a Rolls-Royce and live in Beverly Hills with all those greats in your near future.

Rarely will you find a nonmusician who won't admit that although he, himself, doesn't play, he "surely can tell if a note is wrong." Well, if he can distinguish between right and wrong notes, wouldn't it be logical for him to eliminate the wrong ones, leaving only those which an artist would play?

VOLUME 28 NUMBER 2

JUNE-JULY 1966



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HAMMOND TIMES



ON THE COVER: The Fourth of July! With Thanksgiving, the most American of holidays, a time for good food, patriotism, martial music — and the renewed thought that we are free!

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TALENT

Another factor that the aspiring organist should realize is that music is a very *personal* experience. Among almost any group of performers, any given melody will tend to evoke emotions or suggest embellishments that are different from those indicated by the original composer or arranger. This "personal" aspect of music is what ultimately leads to the development of an individual performer's *style*.



WHO ARE THE TALENTED ONES?

If you are beginning to suspect that those who seem to be "*talented*" have *noticed* how something sounds, and feel an urge to "color it up a bit" by a few things they may have *heard* somewhere else, you're a few notches ahead of those who won't try something because a *book* or a *machine* didn't tell them they should. Music will not just "come to you" unless you invite it. Your fingers cannot perform "original" and "interesting" things on the keyboard until you have taught them **HOW** and **WHERE** these things are to be found. Constantly playing with a piece of printed music in front of you is not *learning*, is it? It's simply repeating something someone else wrote!

HOW TO FIND HARMONY FOR MELODIES

Even though you've had only a little experience in music, you can follow the type of illustrations used in "The Thinking Musician's Application of Modern Harmony." These illustrations will encourage you to *think* of the harmony which is to follow rather than to *read* something that someone else wrote for you to play.

Learn the following melody with prescribed fingerings so that it may be played without any reference to the printed music:



FIGURE 1

(Black dots in Figure 1 are to emphasize the accents.)

Learn how to find the accompanying harmony in the following manner:

HAVE YOU?

STEP ONE:

Repeat the melody, listening carefully to learn which bass note should occur with the accent at each black dot. These bass notes will be either C, F or G, the root tones of the principal chords in the key of C and the only chords this simple melody requires. Your ear is seeking the *harmony*. This is indicated by the *sound* of the root tones of chords which occur along with each melody you hear, whether or not this harmony is actually played.

STEP TWO:

Repeat the melody once more adding the bass notes which you think are right in a lower register on the same manual. (8' stop combinations suit this best.) If you are playing the bass note C and feel that the next should be G, play it. If it proves to be wrong, repeat the entire phrase substituting F for the G. How simple do you expect this to be? There are only three root tones from which to choose. From this trial and error method you can soon learn to know what the bass note is to be before you play the wrong one!

STEP THREE:

Play the melody once more on the manual while you play in the pedal the bass notes you have discovered. Listen with your imagination and you can actually *hear* the harmony which should be played.

STEP FOUR:

Repeat step three adding the chord triads on another manual with a softer stop combination.

STEP FIVE:



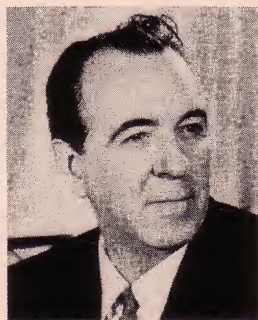
If you have permitted the melody to "freeze" on a single note while you hold it to decide what the bass note change should be, you are denying your ear the opportunity of hearing what the next bass note should be. Should this occur, continue playing the melody even without its bass note and your ear, after a few repeats of this phrase, will *know* which of the bass notes should be chosen!

If you follow the suggestions for performing this simple melody, you will notice that chord changes are always on the *accented*, strong rhythmic beat of the tune! These are indicated by the large black dots at the beginning of each measure of the music.

There are some who will not even try the foregoing little chore of learning but will insist that they cannot tell what the next note should be. This is not a lack of talent by any means. It is simply a stubborn refusal to admit that they can show some of the talent which lies dormant within each of us. These types are known among experienced instructors as the ones who want to play but do not want to learn to play!

Many readers will discover how easily they can find their own talent and will know that it is as great as exactly what they, themselves, make of it.

NOTE—Some material in this article is from "The Thinking Musician's Application of Modern Harmony" by Randy Sauls—\$3.50. Instructors' Publications, 17410 Gilmore Street, Van Nuys, California 91406. Used with permission.



BY
RANDY
SAULS

CODA

Musical illustrations often lack interest because copyright license won't permit using the good old standards we like to hear in presenting a point in theory. A gateway to modern harmony, however, is clearly obvious in a

palatable old familiar melody, "Liebestraume," which has lots of secondary dominants. The THINKING MUSICIANS' APPLICATION OF MODERN HARMONY has the following example:

The musical score for "Liebestraume" is presented in two systems. The first system shows the first four measures with chords C, E7, A7, and D7. The second system shows the next four measures with chords Dm7, G11th, G7, and C. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4.

In the second measure E7th is the dominant of the A7th which follows in measure 3; A7th is the dominant of D7th (3rd and 4th measures); D7th is altered into Dm7 in the 5th measure and this is in turn another secondary to the G11th which is altered into the G7th, the dominant of

the tonal center, C!

For the performer who wishes to dress up a simple oldie with some fanciful variations of harmony, the same progression may be evolved into an attractive yet tasteful version of the same tune.

The musical score for "Liebestraume" is presented in two systems. The first system shows the first four measures with chords C, Bb, Bb9, and A7(#3). The second system shows the next four measures with chords A7, Eb(#9), Eb9, Dm7 (alt.), Enharmonic chord (Dbm7/G7), Eb, Db, and C+6+9. The melody is written in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4.

Material from the *Thinking Musicians' Circle Of Fifths* and The *Thinking Musicians' Application Of Modern Harmony* used by

permission of Copyright owners, 17410 Gilmore Street, Van Nuys, California 91406 Price: \$3.50 each.

FLUTE STOPS



on the HAMMOND DRAWBARS

BY STEVENS IRWIN

PART 2

FUNCTIONS OF FLUTES

Flutes have always been the *combinational* stops on the organ. They add to other stops qualities needed to make a better tone, but they do this without destroying the tone colors of other stops. They, themselves, usually disappear in the combination! They can make a Diapason more velvety, a 'Cello seem to be of larger scale, a Viol less incisive, a Trompette less biting, and a Clarinet bigger and deeper in timbre. Gedeckts especially are useful in such functions, and every organ should have a complete complement of these at many pitches. Flutes make *contrasting* sounds because of their purer tones with Reeds, Strings, and even Diapasons. In fact, a dull Gedeckt can contrast with a loud open Flute, as 00 4000 000 with 00 8423 000. Flute tones are identified by simplicity of harmonic structure (few drawbars), soft dynamic, and the gentle approach to the ear. They have a certain pliancy in giving out the printed notes to the listener that many stops lack, although a Spitzprinzipal and Viola also show this in different ways. Like a Diapason, they show cleanness of pitch. They are among the most beautiful and useful *solo* tones. Who has not been pleased by the limpid, flexible sounds of a Traverso, the heavy, silken tone of a Tibia Clausa, and the sprightly *Octave Flute* (00 0403 021). It is true any Flute can be a solo stop at times, but an even softer and less assuming accompaniment timbre is needed for each. Flutes are also *accompaniments*, but meet competition from the Erzähler, Echo Diapason, Gemshorn, and Muted Viol here. Here are a few Flute-like 8' stops for accompaniments. They are Echo Flutes—a little string-like and less soft as they go along—and designed especially for chords:

00 2100 000	00 2211 000	00 4321 000
00 3210 000	00 3211 000	00 5321 000

All are open Flutes, as stopped Flutes, unless they have a chimney (rohr), do not convey true pitches easily, but are more useful for contrasts. Accompaniments should be soft enough not to interfere with the solo *quality*, yet obvious enough to give pitches efficiently. However, String stops, even though they use more drawbars than Flutes, make excellent accompaniments if around *mpp* or *p*. Accompanying well under a variety of conditions is a very difficult art. Who can do it perfectly? In church, selecting the right stops is most important in this necessary art. Flutes also make a fine *background* sound, as when the minister is praying, late-comers are being seated, or the Sacrament is being given. Of course 00 1000 000 is the softest stop on the organ, a true Echo Gedeckt, but it cannot be heard unless you adjust the Swell Pedal to suit the speakers used. The tremolo is not always useful in accompaniments, especially for voices, although the Chorus control can make a deeper-toned accompaniment and one easier to listen to. But in background music they both may be used, as they give some of the well-known Hammond mellowness and warmth of tone.

Flutes are useful in *episodal* line, as are also Strings. They can be used to *introduce secondary themes* in fugues and other formal compositions, Diapasons Octaves being used for primary themes, perhaps as Cornets or bigger combinations. Hymns should be introduced by Diapasons and sometimes Trompettes. Flutes do not have the authority of Diapasons, the pungency of Strings, or the bright, individualized timbres of Reeds, but they help to make the organ an exceptional instrument and one distinctive in the musical world. They are truly organ-like, and most of the stops in this huge family are not imitative of orchestral or antique instruments, which is true also of the Foundation family. Strings and Reeds are the very imitative families of stops. Orchestral Flutes of many qualities exist in the organ, as well as the Piccolo and Fife. But a Philomela, Doppelflote, Rohrlote, Harmonic Flute, and Harmonika are distinctly organ-like.

EXAMPLES

Flutes are more sensitive to individual factors in each installation than other stops because they are simpler sounds. You will have to adjust these examples a little by moving drawbars a notch in or out to suit your church or living room. (Never accept a drawbar-arrangement as final; all are subject to your reasoning.) *Each* example here is really *two examples*, as you can—at least in an 8' stop—exchange groups of four figures and endings of three figures. Spellings are traditional and are those seen on organ stops. Flutes are alphabetically arranged to make finding them easier. They may be combined, as described in the "Strings" article in the October, 1965 issue. Try out each one without tremolo and in *each octave* of the manual.

AMOROSA 8'
00 3220 000
00 4220 010
BELL FLUTE 4'
00 0204 012
00 0105 013
CLARABELLA 8'
00 7321 000
00 6420 000
CLEAR FLUTE 4'
00 0604 023
00 0503 012
CONICAL FLUTE 4'
00 0203 011
00 0303 021
DUOPHONE 8' + 4'
00 6600 010
00 7700 011
DUOPHONE 8'
+ 2 2/3'
00 7070 021
00 8050 010
FIFE 1'
00 0000 005
00 0000 002
FLAUTO
TRAVERSO 4'
00 0204 002
00 0305 013
FLUTE
NASARD 2 2/3'
00 0030 010
00 0040 020
HARMONIC FLUTE 8'
00 4621 000
00 3610 000
HUMANGEDECKT 8'
00 2000 000
00 3010 000
MELODIA 8'
00 3421 000
00 4531 000
ORCHESTRAL
FLUTE 8'
00 4711 000
00 3701 010
BASS
OPEN FLUTE 16'
42 3100 000
31 1000 000

BLOCKFLOTE 2'
00 0003 001
00 0004 002
CLARIBEL
FLUTE 4'
00 0503 021
00 0602 000
CONCERT
FLUTE 8'
00 7231 000
00 6221 000
COPULA 8'
00 5010 000
00 4020 100
DUOPHONE 8' + 2'
00 7115 000
00 6106 010
DUOPHONE 8'
+ 1 3/5'
00 6011 510
00 8000 400
FLAUTINO 2'
00 0006 002
00 0006 000
FLUTE
d'AMOUR 8'
00 6300 021
00 5300 111
FLUTE QUINT 5 1/3'
04 0020 010
02 0010 000
HARMONIKA 8'
00 3101 111
00 2101 011
LIEBLICHFLOTE 4'
00 0300 000
00 0400 010
NASONFLOTE 4'
00 0200 010
00 0100 010
ORCHESTRAL
FLUTE 4'
00 0406 022
00 0508 023
BASS STOPPED
FLUTE 16'
42 0000 000
21 0000 000
CELESTINA 8'
00 3211 111
00 4101 011

CLARINET
FLUTE 8'
00 6151 000
00 5140 030
CONICAL FLUTE 8'
00 4521 000
00 3422 010
CORN FLUTE 8'
00 3443 021
00 2333 011
DUOPHONE 4' + 2'
00 0606 010
00 0807 021
DUOPHONE 4'
+ 1 1/3'
00 0700 050
00 0801 051
FLAUTO
TRAVERSO 8'
00 3510 000
00 4610 011
FLUTE
LARIGOT 1 1/3'
00 0000 040
00 0000 010
FLUTE TIERCE 1 1/2'
00 0000 100
00 0000 400
HOHLFLOTE 8'
00 7381 000
00 7421 010
MAJOR FLUTE 8'
00 7321 121
00 7532 122
NASONGEDECKT 8'
00 1020 000
00 2020 000
PICCOLO 2'
00 0005 004
00 0001 002
PRINCIPAL FLUTE 8'
00 8211 000
00 7421 000
QUINTADENA 4'
00 0500 030
00 0600 020
ROHRFLOTE 4'
00 0601 020
00 0601 030
SILVER FLUTE 8'
00 4612 010
00 4712 021

STENTORFLOTE 8'
00 8531 321
00 8643 321
TIBIA CLAUSA 8'
00 8020 000
00 8030 000
WALDFLOTE 8'
00 8541 000
00 7541 000
QUINTADENA 16'
53 0000 000
62 0000 000
ROHRBORDUN 8'
00 8120 000
00 7130 000
SIFFLOTE 2'
00 0005 003
00 0003 002
SOLO
TIBIA CLAUSA 8'
00 8000 000
00 8010 000
SUAVIAFLUTE 8'
00 7451 000
00 6231 000
TIBIA FLUTE 4'
00 0700 000
00 0700 010
WILLOW FLUTE 8'
00 2411 111
00 3400 011
QUINTADENA 8'
00 5030 000
00 6020 000
ROHRFLOTE 8'
00 6120 000
00 6130 011
SIFFLOTE 1'
00 0000 005
00 0000 003
SPITZFLOTE 8'
00 2411 010
00 3401 111
TIBIA CLAUSA 16'
70 0000 000
71 0000 000
VIOLA FLUTE 8'
00 5132 000
00 5132 021
WOOD
OPEN FLUTE 8'
00 8642 321
00 8642 000

Charles Henderson Bell's arranged example of the Project Melody exemplifies the truly "classical" sound of this century. Organists and music students, even those who are unable to discipline themselves to take the time and effort to successfully perform music of this kind, should certainly be interested in knowing the characteristics and basic formula of the music of well-schooled, serious composers who are expressing themselves in what is generally considered as unconventional organization of sound patterns. The quality, and the degree, of one's enjoyment from performance of music, and also from listening to music, is known to be very personal and unique for each individual. However, if one's experiences have been confined to music constructed on traditional patterns, it's not likely that modern structure could be heard or sensed with enough meaning to insure enjoyment.

Arranging Workshop

BY JOHN P. HAMILTON

Perhaps most performers, yes even many artists, despite their highly developed technical proficiency and rather extensive degree of understanding about music, are so deeply rooted in the melodic and harmonic expectations of early Nineteenth Century formulae that any work that deviates from these comfortable concepts tends to be rejected as poor music. To be sure, anyone has the right to reject modern music, but honesty would require that those who would like to voice their opinion, at least have prepared themselves with a basic understanding of the processes involved.

About a year ago, when a great midwest symphony orchestra gave a premier performance of a modern work, a violinist who is a member of the orchestra told this columnist of the difficulty that he and other players had in concentrating on their parts so as to stay in time and in tune. Or, as he humorously expressed it, "out of tune as planned." In fact, he implied that the ideal of playing exactly what was written was not fully achieved even by the great technicians who are members of this renowned aggregation.

Some theorists believe that a musician's judgement or evaluation of musical style or form is greatly influenced by the materials and routines he used in his early musical training and practice. The experience of many members of this orchestra would verify this conclusion.

Fortunately, there are exceptions to those with no patience with the difficulties of mastering the technique of modern music. Charles Bell is one of the young composers who has, through training and experience, been able to develop a need to express himself adequately for twentieth century requirements, and, through the fulfillment of this need, to develop the ability to "hear" progressive tonality and become fluent in the use of techniques of modern structure. How does one get that way? Most likely even those who "got that way" wouldn't know how it happened.

Bell's serious piano study, even at the age of fourteen, followed the standard pattern. He may, of course, have developed a special interest in "tone row" constructions when practicing Schönberg's compositions. Maybe the dissonant polytonality of Milhaud's works; or the chordal structures as employed in music of Stravinsky, Berg, and Debussy; or, the influence of composer Nikolai Lopatnikoff (one of his teachers); or any number of experiences may have added the decisive ingredient that provoked the interest that resulted in his special development. Fortunately, no matter how the condition comes about, there are twentieth century musicians who become impatient and dissatisfied with the expressional means of the past, and who possess the ambition, skill, and drive to experiment with techniques that may be more fully adequate for expressing the thoughts and feelings of today's man.

Charles Henderson Bell has a Masters degree in music composition from Carnegie Institute of Technology and he is currently working on a Ph. D. in Musicology. Charles, although only thirty-three years old, has had many honors bestowed upon him. He has had several large works performed by major symphony orchestras, and he has cut several recordings of original Jazz piano solos. A very recent RCA album release includes some of his stylings along with improvisations by older renowned pianists as Earl Hines, Mary Lou Williams, and Duke Ellington.

Bell's treatment of the Project Melody seems to indicate that he imagined a medium (mezzo) soprano voice with a folk type (almost bland) quality, singing the lead while accompanied by an expressive, rich string quality on the organ. He suggests that both manuals should be registered with string quality and you could use exactly the same registration for each manual because, contrary to the usual desire for contrast, the purpose here is to maintain good pitch definition so that the intertwining melodic development may be distinctly heard and not blended in the total mass of sound. (As required in measure six, 3rd and 4th counts r.h. and the continuing involvement of similar material in measure seven, l.h. 2nd count, r.h. 3rd count, etc.) In fact, the manual parts can be played on a piano or on one manual of the organ. The piano quality would clearly represent all manual parts but the organ would lose some clarity of definition in measures nine, ten, and eleven because the left hand dissonance will overpower the higher part. You could use an altered string quality for the right hand on the Swell manual for measures nine, ten, eleven and two and a half counts of measure twelve, then return to the Great manual for the balance of the selection. The extended fingering requirements for the right hand, as in measure eight, 3rd count, is really piano styling and organists would add the low right hand tone to the left hand part.

String registrations that will be found effective could employ a Dulcet string quality on the Great, 00 5550 000, for all but measures nine to twelve which could use an Erzähler quality, 00 3545 322, on Swell. Pedal may balance with 22. Perhaps a most practical string tone that should be effective with any installation would employ the common string pattern 00 2356 432 for both manuals and then play on both manuals throughout but add three numbers to the eight foot tone (i.e., 00 5356 432) in the Swell for the special section of measures nine through twelve. Pedal will balance with 33. C1 vibrato will simulate pipe organ string quality with any string registration, while V3 will give better orchestral string imitation.

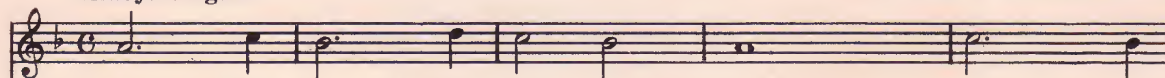
Even a well-schooled performer will have to practice the many unconventional patterns employed in this arrangement. Yet, a revealing experience may be had by playing only the pedal part with the soprano melody.

PROJECT MELODY

Always Legato

Arranged by Charles Bell

Mezzo-
Sop.



Organ stops set for:
String Orchestra = (no mutes)

Organ

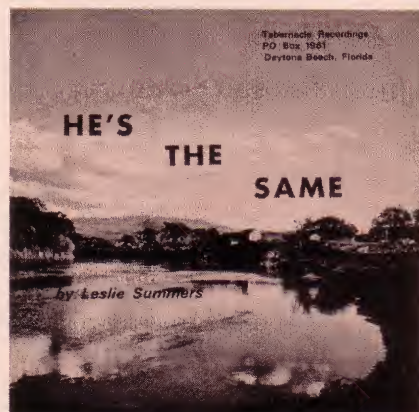


RECORD REPORT

BY THE EDITOR

HE'S THE SAME

Leslie Summers
at the Hammond Organ
Tabernacle Recordings
P.O. Box 1961
Daytona Beach, Florida



Leslie Summers is currently engaged as Crusade Organist with the Don Powell Evangelistic Association. Leslie's versatile talents are well displayed in this excellent recording of contemporary gospel organ and piano. His effortless yet deft and precise gestures create the impression of a blending of personality and sound that clearly indicates a true, musical gift. Some of the most moving gospel favorites are included in this album—I Had A Talk With God, What A Friend We Have In Jesus, We Shall Be Changed, and When The Saints Go Marching In are just a few.

MUSIC FOR EVERYONE

Bob Ralston at the
Hammond Organ
RCA Camden CAS-845



Those of you who have heard any of Bob Ralston's other recordings won't need any prodding to get this one. He still exhibits that unique ability to interpret any melody in a way that gives even the oldest tune a new, refreshing sound. Unfortunately, there isn't enough space to list all of the titles Bob has crammed into this album—there are *twenty-two* great selections here. Among them are *I'll See You In My Dreams*, *Tea For Two*, *Fascination*, *Tico Tico*, *Minute Waltz*, *Funiculi Funicula* and *Santa Lucia*.

ALL-TIME COUNTRY FAVORITES

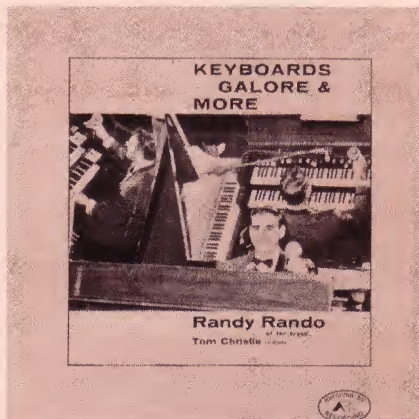
Bob Kames at the
Hammond Organ
Starday Records
P.O. Box 115
Madison, Tennessee
HLP-506



In this album, Bob Kames offers a real treat to all country music enthusiasts. Bob has a distinctive style that he exhibits clearly and effectively with a musical effect that is especially enhanced when combined with the dramatic steel guitar accompaniment of Pete Drake. You will find some of the greatest all-time hits of country music on this fine recording, including: *My Happiness*, *Birmingham Jail*, *Y'all Come*, *Near You*, *Anytime*, and many others.

KEYBOARDS GALORE & MORE

Randy Rando at the
Hammond Organ
Ace Recording
1 Boylston Place
Boston, Massachusetts



If you haven't heard Randy before, this will be a delightful introduction to his fine talents. On this record Randy presents his polished renditions of some great melodies. And, as a bonus, Randy is joined by Tom Christie who does a magnificent job on drums. With this talented team, you're sure to enjoy *Hot Toddy*, *Soft Sounds*, *I'll Close my Eyes*, *Just Friends*, *Peg Of My Heart* and each of the other hits in this album.

DAVE COLEMAN COLLECTION OF SPIRITUALS

arr. by Dave Coleman
Dave Coleman Music, Inc. \$2.00
Seven familiar spirituals superbly arranged in a simple style. I can't imagine who wouldn't like to play this music, so take a look.

ANITRA'S DANCE (Grieg) ANVIL CHORUS SWING (Verdi) CARNIVAL OF VENICE THE GALLOPING COMEDIANS (Kabalevsky)

MORNING (Grieg)
arr. by Dave Coleman
Dave Coleman Music, Inc. \$1.00 each
Five singles in the popular Recital Series. Except for *Morning* from the *Peer Gynt Suite*, they are all rhythm numbers intended to be played at a fast, bright tempo. You are all familiar with Coleman's work, here is more of the same.

TRY TO REMEMBER

by Harvey Schmidt
Chappell & Co., Inc. 60 cents
A very simple arrangement of this popular melody from the Broadway production, *The Fantasticks*.

WHEN SUNNY GETS BLUE

by Marvin Fisher
arr. by John Warrington
Fred Fisher Music Co., Inc. 60 cents
This is the first in a new series of organ arrangements to be done by a variety of our finest arrangers. If the rest are as good as this, I'm going to look forward to the future publications. Warrington gets that modern sound by using those chord harmonies that you all love.

'POP'ULAR CLASSICS

arr. by Earl Hatch
Pro Art Publications, Inc. \$1.75
Seven light classics arranged in popular style. Contents include such numbers as *Theme In A minor* (Grieg Piano Concerto), and the *Parade Of The Wooden Soldiers*. I'd get the book if for nothing else than Hatch's arrangement of the Jonasson *Cuckoo Waltz*, and the *Pedal Pushers Boogie*. This is an arrangement of *Red River Valley* with a boogie pedal bass. This bass is for both feet—but don't panic, it's easy as can be, and can be played on the Spinnet too.

Music Reviews



BY PORTER HEAPS

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

"THE THINKING MUSICIAN" HOW TO FIND HARMONIES FOR MELODIES

by Randy Sauls
Instructors' Publications \$3.50
Everybody should be familiar with the "Thinking Musicians" series by Randy Sauls. If you are not familiar with it, write to Randy at 17410 Gilmore Street, Van Nuys, California 91406 and ask him to send you a folder describing his music. Actually, this book describes how to harmonize a melody "by ear". It keeps plugging listening, listening, listening to the melody. By this route he explains how to figure out the harmonies. Starts out rather simple, then progresses up to the use of progressions using one, two, and three secondary dominants. You teachers might be surprised how many of your students might go for some of this advanced harmony. There's more to music than just "playing another piece." Quite a few students are intrigued with the mechanics of music.

CORTEGE NUPTIAL

by Camil Van Hulse
J. Fischer & Bro. \$1.00
A single, excellent for a service Postlude, or as the title indicates, a wedding Processional. Not difficult because everything lies easily under the fingers. I read it at sight without a mistake. Well, almost without a mistake! I've put it aside to use at St. Matthew's.

KAMENNOI OSTROW (Rubinstein) MOONLIGHT SONATA (Beethoven) NICK NACK PADDY WHACK The Children's Marching Song POLONAISE (Chopin)

arr. by Dave Coleman
Dave Coleman Music, Inc. 75 cents ea.
Singles in the simplified series of arrangements. Many of Dave's simplified arrangements are done with the left hand scored in treble clef, the first two are done this way. The last two introduce bass clef for the left hand.

BVC SONG HITS, NO. 2

arr. by Ashley Miller
Bregman, Vocco and Conn, Inc. \$2.00
The folio of *BVC Song Hits, No. 1* enjoyed a large sale, and I predict the same for this volume. The 52 pages offer quite a variety of music. You might find Miller's introductions of special interest. An organ buff can study these both harmonically and melodically and get some cues on composing his own introductions to other tunes.

TEN PIECES FOR ORGAN

by Camil Van Hulse
J. Fischer & Bro. \$2.50
Much of the easy-to-play music for the church is written in a hackneyed, sentimental, shall we say "old fashioned" style. The pieces in this folio show that this need not be so. Mr. Van Hulse's music is not at all hackneyed, yet it does not repel the average listener by being way-out modern. It is in perfect taste, so much so that, simple as it is, the organist of superior training, the long-hair Cathedral organist, would not hesitate to play this music in his church. Simple music for the church is often apt to be too short for a full length prelude. These are four, five, and six page numbers, just the right length. Even though you may be able to play Bach Fugues, Widor Symphonies,

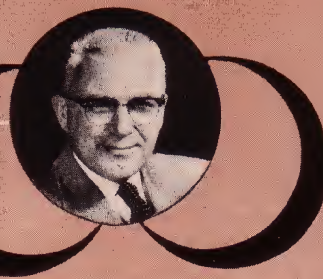
INDEX TO PUBLISHERS

- Bregman, Vocco and Conn, Inc., 1619 Broadway, New York 10019
- Chappell Company, 609 Fifth Avenue, New York, New York 10017
- Dave Coleman Music, Inc., P.O. Box 230, Montecano, Washington
- J. Fischer & Bro., Glen Rock, New Jersey 07452
- Fred Fisher Music Co., 1619 Broadway, New York, New York 10019
- Instructors' Publications, 17410 Gilmore Street, Van Nuys, California 91406
- Kenyon Publications, 1841 Broadway, New York, New York 10023
- Pro Art Publications, Westbury, L. I., New York 11590

POCKET DICTIONARY OF MUSIC TERMS

by Albert De Vito
Kenyon Publications \$1.00
A 52 page, 4 1/4 x 6 1/2 booklet containing definitions of terms used in music. Everybody should have such a booklet. If you don't already have one, why not get this?

BY ORVILLE R. FOSTER

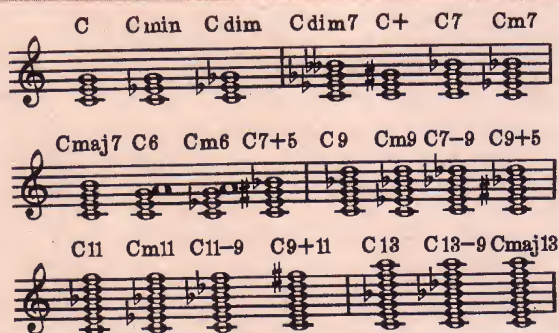


THAT MARVELOUS "C" NOTE!

For many years, the Hammond Organ Company has used a marvelous analogy to explain the possibilities of the drawbars. These drawbars have been compared to a typewriter. There are nine drawbars, and by mixing them and by using different arrangements the organist can produce millions of beautiful tones. Similarly, the typewriter I am using contains only about forty characters; yet by different combinations of letters I can write out (for you to read) millions and millions of different words. It is a splendid analogy, and one which gives the *thinking* organist plenty to work with.

Now, the same thing can be done with the notes of the organ. . . . actually we have only *seven* tones, A B C D E F and G. We add to these the sharps and flats, the double sharps and double flats, etc., and, lo and behold, we can combine these several tones into literally hundreds and hundreds of beautiful chords. You know, of course, that the melody line (the "tune") must have under it a tapestry of harmony . . . a background of rich harmonic progression of chords to make that melody line really effective. Each melody note can be harmonized with dozens of chords; the desired effect on the listener depends on *which* chord the composer, or the arranger, or the organist, selects as an accompaniment for that particular note. With this in mind, I thought it might be FUN to point out some of the chordal possibilities for any particular tone. Let us take the lowly note "C," probably one of the first you learned on the organ, and see (no pun intended) just how many convenient chords may be used as a background for that one tone.

We shall take the note C first as the root note of all the usual combinations of chords which would use C as the root. . . . there would be C major, C minor, C diminished, C diminished 7th, C augmented, the C7th chord (and when we say C7 we always mean the C *dominant* seventh chord). Then we will also have the C minor 7 and C major 7, the C 6th, the C minor 6th, the C7 with a raised fifth (marked C7+5). Then we get into the ninth, the eleventh and the thirteenth chords. Remember all of these are using the C note as a *ROOT* of the chord. They would be written like this:



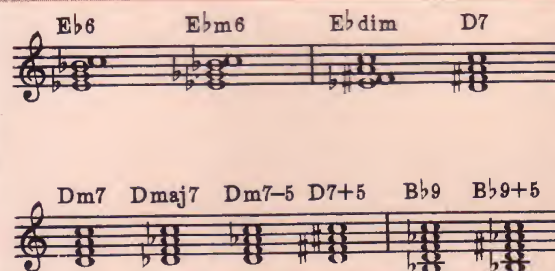
Now, of course, these are not *all* the chords which could be used by a professional, using C as the root. But these are the most commonly used ones. We have shown you 22 chords above using C as the root. Now, let us consider C as the third of a series of chords. C is the third of the Ab series of chords, and the A min. series. Here are 17 possibilities for chords using the note C as the *third* of the chords. Again, this is not complete; others may be formed. I have included only the more commonly used chords.



Again, we can take the note "C" and use it as the 5th of a series of chords. . . . these will be certain of the F chords, since C is the 5th in the F scale. The following 16 chords will give you an idea of what can be done in the formation of chords when you use C as the 5th of the chords:



We can also consider C in the position of 6th or seventh or the 9th of the various chords. If we do that, we of course limit the names and the numbers of the chords involved, but here are some that will serve you well. C is the sixth of the Eb6, the Ebmin.6; it is the seventh of the Eb dim.7, and the D7, the D min.7 and the Db maj.7th; also the D min.7 with a lowered 5th and the D7 with a raised 5th. The two final chords are Bb 9th where the note C is the ninth of the chord; also the Bb9 with the raised fifth. We could go on and work the same with the 11th and the 13th chords. . . . study these chords carefully. . . .



If you have carefully studied the construction of these chords, you will have gained a great many new friendly chords to use at your own discretion. What we have done with the C note is possible with every tone on the organ. Try a few new ones every week, and you'll find that you'll be having more and more FUN AT THE HAMMOND.

EXPERIMENTING WITH TONE QUALITIES

You can produce a large number of interesting and varied tone qualities on your Hammond Chord Organ by experimenting with the tablets in a systematic way. There is a wide scope of musical tones to be exploited on this instrument, and if you try a few of these suggestions every time you play, your whole range of sounds will expand tremendously. The following ideas will give you a basis of experimentation.

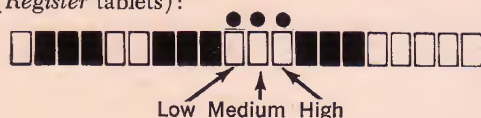


CHORD ORGAN PLAYING TIPS

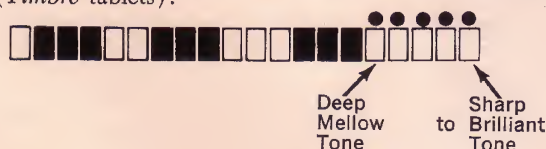
BY TED BRANIN

We are going to concentrate on the SOLO tablets, (all the tablets to the right of the chord button box).
FOUR IMPORTANT FACTS ABOUT SOLO TABLETS

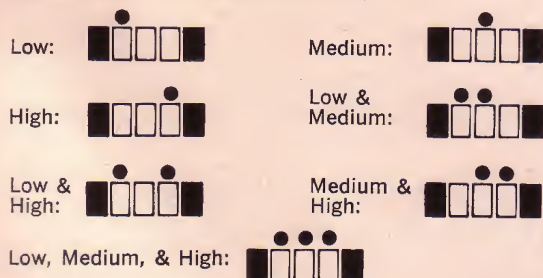
1. *Pitch levels* are produced by these three octave tablets (*Register* tablets):



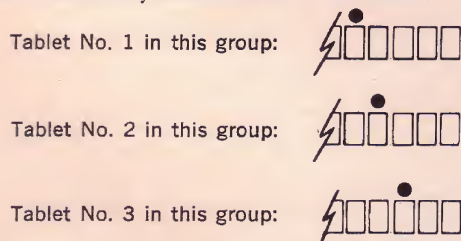
2. *Tone qualities* are produced by these five tone tablets (*Timbre* tablets):



3. There are seven different ways of setting the octave tablets (*Bass, Tenor, and Soprano*):



4. There are fifteen ways of setting the tone quality tablets when no more than two at a time are used. Each of these is noticeably different from the others:



For the sake of brevity, I will number the tablets in this group from left to right, and show the remaining tablet settings by number, rather than by diagrams.

Other Tone Quality Tablet combinations:

#4 alone	#2 & 3
#5 alone	#2 & 4
#1 & 2	#2 & 5
#1 & 3	#3 & 4
#1 & 4	#3 & 5
#1 & 5	#4 & 5

Any setting of the octave tablets may be used with any setting of the tone quality tablets. One subtle feature of this instrument to notice, is the fact that the octave tablets not only change the pitch of the keyboard, but they also change the quality of tone in the direction of a more mellow sound with the bass tablet to a slightly more brilliant sound with the soprano tablet.

FIVE WAYS OF EXPERIMENTING

1. Try in succession using each one of the 7 octave tablet settings with each one of the 15 tone quality settings. This will produce 105 noticeably different sounds!
2. Try each one of the above combinations with the *Woodwinds* tablet, producing 105 more distinctive sounds.
3. Try all of those listed above combined with the *Strings* or *Flutes* tablets (or both).
4. Try any of the above with the *Vibrato Cancel* tablets.
5. Try any of the above with the *Percussion* tablet. Percussion on this instrument doesn't add just a single bell-like tone. Instead, it makes *every* solo tone quality start with a heavy accent and fade away; so every one of these sounds will be different.

My slide rule tells me that by this method there are 2,520 different sounds! This is not a theoretical number, but an actual one, because these are all noticeably different from each other. There are more sounds than these, for we have not taken into account any combinations of three or more tone quality tablet settings. Besides this, different styles of playing on different songs produce many additional effects.

Of course, I realize fully that you probably will not get through all of these combinations, but this gives you an almost limitless number of ways of combining sounds. This tremendous potential of the Hammond Chord Organ tone qualities is one of the main reasons that it can provide you with a lifetime of enjoyment.



beginner's corner

BY MILDRED ALEXANDER

Since so many of you asked for them, we are devoting this month's column to Special Effects. All you have to do is set up the registrations and follow the instructions for your particular Hammond Model.

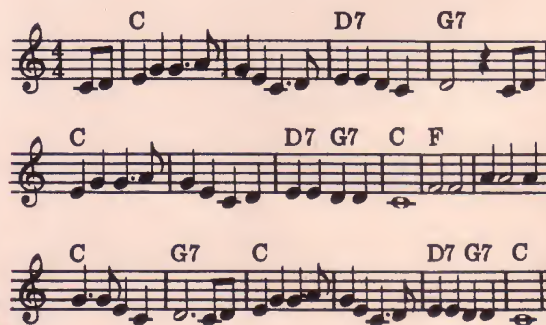


BANJO

Model "E"—Use banjo and reiteration tabs.

Model "K"—Use banjo tab.

All other Hammond Models—Use 00 4808 000, vibrato OFF upper manual, Percussion on, Soft, Fast, 3rd. When there are half notes, or whole notes in the melody, turn hand slightly sideways, and trill on the same note with 2nd and 3rd fingers. (You who have ordered the wonderful new "H" Model be sure and save this article, and follow the same instructions as for the Model "E".) Now, with Lower Manual accompaniment and Pedal quiet enough to make the banjo stand out, play *O Susannah*.



have a friend who's not keeping up with the times?

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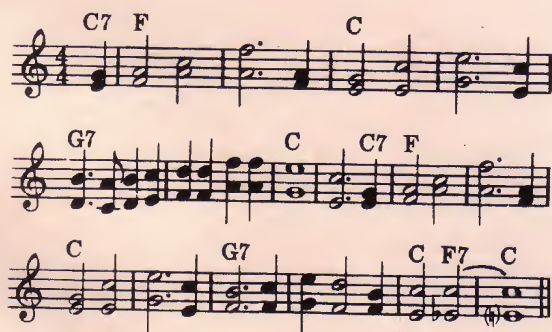
HAWAIIAN GUITAR

Model "E"—Use Guitar and Vibrato tabs. Turn Vibrato off and on, by pushing right toe against and then away from the control button on the left of the Expression Pedal.

Model "K"—Use Hawaiian Guitar tab. (I also like the addition of the 8' Flute tab) and play two notes at a time in your right hand.

All other Hammond Models—Use 00 8800 000, Percussion on, Soft, Slow, 2nd, Vibrato on. Play the lower of the two notes in the right hand just before you play the upper note.

ALOHA OE



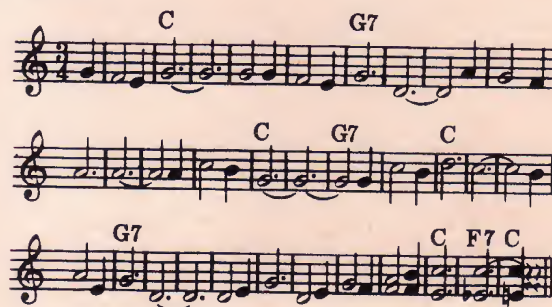
MANDOLIN

Model "E"—Use banjo and reiteration tabs, and a string setting on drawbars.

Model "K"—Use banjo and 8' string.

All other Hammond Models—Use 01 6876 532, Percussion on Normal, Slow, Third.

As on the banjo, trill on the same note with 2nd and 3rd fingers, when the melody sustains for two beats or longer. Where there are two notes in the right hand, "wiggle" back and forth on 2nd and 3rd, 2nd and 4th, or 1st and 5th fingers.

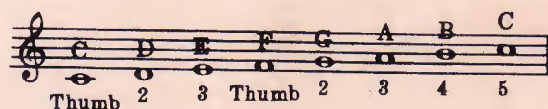


CHIMES

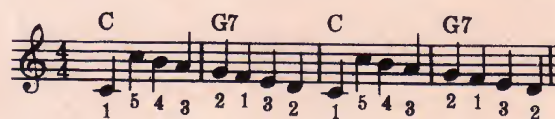
Model "E"—Use Chime tab, without Vibrato.

Model "K"—Use Nova Vox tab with 8' string and Quint.

All other Hammond Models—Use 80 8000 000, Percussion on, Normal, Fast, 3rd or 2nd, whichever you like better. Those of you who said you didn't want to learn scales, go ahead and learn this C scale. You need it for Chimes.



Now, here is your introduction, and also a good ending for any song using Chimes, particularly *The Bells of St. Mary*.



I hope you enjoy these effects on your Hammond.

HAMMOND TIMES P.O. BOX 6698
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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

JOHN PHILIP SOUSA and "THE STARS AND STRIPES FOREVER"

November, 1896. A cold day at sea, particularly for any transatlantic passenger foolhardy enough to remain on deck. One such passenger was John Philip Sousa, who paced unhappily back and forth aboard the SS *Teutonic*, thinking how perverse fate could be.

Here he was, "The March King," returning to an adoring America after what had started as a restful European vacation, yet never had he felt so unhappy. He had just learned that his best friend, David Blakely, was dead.

Blakely had been more than a friend. He, more than anyone save the composer himself, was responsible for Sousa's success. He was the one who had persuaded Sousa to start his own band and, as manager, it was he who in four years had built that band into the most popular concert attrac-

tion in America.

And now he was dead.

Sousa kept pacing. He knew he would have to take over the band's management himself, and he had deep doubts about his ability to do so. He knew he had to go back to America, but he went reluctantly.

Then he looked up and saw the American flag. And as he saw it, a tune came into his head, a melody so full of optimism and strength that he almost forgot his sadness.

By the time he landed he felt his energies return, and he threw himself into his work, arranging a gala tour for his band to start immediately after Christmas. New music was needed for the tour, and Sousa could not forget the tune that had come to him aboard the *Teutonic*.

On Christmas day, he took time off from his family, and set down the

melody. He called it "The Stars and Stripes Forever," and as soon as he had written it he realized it was his favorite of all his marches.

"The Stars and Stripes Forever" was immediately recognized as one of Sousa's masterpieces. Stirring, heart-lifting, superbly patriotic, it is one of the greatest marches ever written. And its popularity has remained unsurpassed, not only in America, but all over the world.

Thus that cold day when John Philip Sousa saw the American flag and was inspired by it must be counted among music's most memorable moments.

HAMMOND ORGAN

"music's most glorious voice"